1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

175 565 the rapid improvement of economic conditions and the industrialization of the growing cities, certain social differentiations now took place. Economically independent were the farmers, who had bought farm titles, and the middle class in the cities, the intellectuals, educators, and craftsmen. Less fortunate, however, were the industrial employees in the cities, and, in the country, the landless agricultural workers.

175 814 The most active participants in the idealistic-romantic National Awakening were the intelligentsia, at the beginning mainly school teachers, and the land-owning peasantry. There were several centers of this movement, the most important being in southern Estonia, in Viljandimaa, and later in Tartu. In St. Petersburg was an enthusiastic group of intellectuals, called the Patriots of St. Petersburg, with Professor

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

175
814

Köhler as their leader. Originally the aims of this movement were the promotion of education and national culture in the fields of language, history and folklore. The publication of the national epic Kalevipoeg (1857-61) led to an enthusiastic recording of Estonian folklore, which developed under the direction of the Estonian pastor, Dr. Jakob Hurt, into a large-scale movement, so that during the next several decades rich and valuable collections were preserved. The first national Singing Festival in 1869 at Tartu was the first demonstration of a free people and was attended by representatives from Finland and Hungary; it was a tremendous influence to be felt long afterwards, and singing festivals became a national tradition. To promote education in the native tongue the Alexander School Committee was established

[545]

175
871

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

175 [87] which organized a nation wide collection of money for the establishment of an Estonian gymnasium to be named after Czar Alexander I. Response to this was amazing--to the amount of 100,000 [814] gold rubles. The Society of Estonian Literary Men was founded in 1872 for the promotion of Estonian literature, language and history. [517] Several other societies also were founded, such as the Theater Society "Vanemuine" at Tartu, many farmers' societies and local music and theater groups.

175 186 The National Awakening[1] took a political turn when energetic Carl R. Jakobson arose to leadership and started his weekly Sakala. Jakobson, a daring and able politician, launched a vigorous campaign against the "number one enemy of the Estonian people": the Baltic German nobility. He demanded for the Estonians

[1 For background see -29- cat. 116, pp. 26-29--Analyst]

175 clashed openly over Jakobson's struggle with the
668 German nobles and, at the same time, the German clergy, and two factions grew up around these two men. After the death of Jakobson in 1882, his party openly stood for Russification--something Jakobson himself would never have
[814] condoned. As a result of the party squabble, the Society of Estonian Literary Men[1] failed and was disbanded.

Nevertheless, the Estonians continued to grow numerically and economically. By the end of the century, they had started to recover from the paralysis of Russification. Courageous young leaders appeared in the two most important centers of public life. At Tartu, Jaan Tõnisson, a lawyer, became the editor of the daily Postimees (Postman) in 1896, which stood for Estonian nationalism. Tõnisson became the

[1] [See cat. 116, p. 29--Analyst]

000 the numerous political parties.

814 Meanwhile, Estonian economy had vastly improved and had recovered from the crippling blow of the depression. In her cultural life, Estonia had caught up with other European nations, aided greatly by the Estonian Culture Fund (Eesti Kultuurkapital), which was set up in 1925. The aims of the Culture Fund were to popularize and to further research in the liberal arts, to encourage creative work in literature and the fine arts, adult education and physical [651] education. The Culture Fund received its income from various state taxes (tobacco, liquor, recreational enterprises, etc.). It had six divisions: literature, music, art, theater, sports and journalism, and was governed by a council comprising representatives from every division and from the Government of the

814 [745] Republic. In 1935 a Pension Fund for Estonian writers, artists, musicians and actors was established, financed by ten per cent of the total annual Culture Fund budget.[1] The result of these funds was to give a much-needed security to creative workers, for in a small state writers and artists could not well depend on their royalties.

563 With the law of the Culture Autonomy (bills passed in Riigikogu in 1925 and 1931) Estonia established good relations with her minorities. This law has been praised as one of the most successful solutions of the minority problems in the whole world.

000 The situation at the end of Estonian independence gave full evidence to the fact that the young Republic had successfully come out of her childhood diseases and was looking forward to a happy

1 [see cat. 116, pp. 55- - -56- Anlyst]

l;Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

814
192

At the beginning of the present century a language renovation movement was started and led for several decades by Johannes Aavik. The aim of his campaign was to develop Estonian to the level and flexibility of the major languages. To enrich the Estonian speech he created many artificial words, proposed numerous morphological and syntactical innovations and urged writers to use them. A number of them have been accepted by the literary language but more have been rejected. Aavik also proposed a new word order to replace the old German-like word order, and a liberal borrowing from Finnish and Estonian dialects. This new order has been commonly accepted and, also, many Finnish dialectal words have come into use. The latter trend was more thoroughly effected during Estonian independence by

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

814 192 Johannes V. Veski, whose innovations were influenced mainly by the principles of suitability and tradition. He created thousands of new words, adding suffixes or forming compounds chiefly from words in the various Estonian dialects, for various scientific dictionaries which were published during the independence period. Veski also was the editor of the Dictionary of Estonian Orthography, which was finished by Elmar Muuk. Muuk compiled a smaller edition of this dictionary for school use. Both these works were officially recognized and still are standard dictionaries of the Estonian language, used in all schools, as well as by many publishers.

195 197 Due to the intensive work of such men as these,[1] the Estonian literary language has been highly developed and finally standardized during

[1] [See cat.116, pp. 102-105 -105- Analyst]

l:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

Annex "A," Subparagraph li,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

000 In the following chapter are treated only the fine arts in Estonia, whereas the liberal arts are excluded. Some idea of the development of the liberal arts and their importance is given in the chapter which deals with higher education.

814 177 The methods in the liberal arts have been those of Western Europe as a whole, especially in the sciences. In the so-called "national sciences" (Estonian and other Finno-Ugric languages, the history of Estonia and the northern countries, archeology, ethnography, folklore) there was close co-operation with Finland and to some extent also with Sweden, partly because several Estonian university instructors had received their higher education at Helsinki University and

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

814 177 because several Finnish and Swedish scholars helped to lay a foundation for the teaching of national sciences in the first years of Tartu University. In this chapter there will be only scattered references to the Baltic German fine arts.

517 Of all the fine arts the most popular among the Estonians have been literature, music, and the theater, all of which are founded on native traditions, especially Estonian literature and [654] music. Writers, artists and intellectuals have enjoyed real prestige in the culture, although they never have received kingly royalities and have always lived modestly. The Estonian Republic used to pay permanent subsidies to outstanding writers and artists from the Cultural Fund.[1] These payments, although modest, secured for these writers and artists a minimum

[1] [See cat. 116, pp. 55-56-153. --Analyst]

1: Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

914
538

The Estophiles founded in 1838 the famous learned society "Die Gelehrte Estnische Gesellshaft" (Estonian, Õpetatud Eesti Selts), whose aims were to study the past and present of the Estonian nation, her language and her literature. Among the founders was a literary-minded Estonian physician, Dr. F. R. Fahlmann (1798-1850), who was authorized by the learned society to compile an Estonian epic, taking as its model the Finnish epic Kalevala or the German Niebelungenlied. When his sudden death in 1850 interrupted his work on the Kalevipoeg, the learned society then gave the task to Dr. F. R. Kreutzwald (1803-82), a practicing physician in a south Estonian town named Võru. The resultant work, fifty per cent of which is authentic folklore material, the rest invented by Kreutzwald, is written in the meter of

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

814 Estonian-Finnish folk songs. Kalevipoeg was
538 published by the Learned Estonian Society in 1857-61 in Estonian and German parallel columns, intended for the German reading public in Estonia and abroad. Only in 1862 was Kalevipoeg published in Estonian alone.

539 The hero of Kalevipoeg ('Kalev's Son') is a
773 giant whose father was an ancient Estonian king. When Kalevipoeg after his father's death becomes king he tills the soil for his people and twice goes to Hades (põrgu) to fight the devil (Sarvik), bringing back good fortune to his nation. He fights successfully also against his nation's enemies and sails to the end of the world to gain wisdom. From this journey he brings home a book of wisdom. The epic ends tragically, symbolizing the subjugation of the Estonians by German knights. Once, when Kalevipoeg is in

1: Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

539 it had a tremendous impact on the Awakening period. Kalevipoeg is still the Estonian book most widely known abroad, having been translated either in whole or in part into Finnish, Hungarian, German, Russian and English. At home the people who had been for centuries suppressed read that they were once free and had had a hero-king who fought successfully the forces of darkness. Kreutzwald received the title of the "Father of Song" and has long been venerated.

814 538 The recording of folklore since Kreutzwald has been mainly in the hands of Estonians. One of the best early collections of folk songs was by a Baltic German teacher, A. H. Neus, entitled Ehstnische Volkslieder (1850-52). The appearance of Kalevipoeg had revealed that the nation had great treasures which should be

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

814
S38

recorded before it was too late, --for with increasing education folklore was fast disappearing. Both Fählmann and Kreutzwald had recorded Estonian folklore but they had changed or modernized the style and content of the folk tales and folk poetry as they saw fit, a common practice of their time. Fählmann wrote eight beautiful legends in prose about Vanemuine (God of Song), Creation, Dawn and Twilight, the Birth of Emajõgi 'Mother River', etc., but in these the folk tale motifs are put into the author's style. Kreutzwald published the Estonian Ancient Tales, plots of which are in the majority authentic but the style is still the author's. Of the Estonian scholars who have accurately recorded folklore should be mentioned: Dr. M. Veske, M.J. Eisen, Dr. O. Kallas, Dr. W. Anderson, Dr. O. Loorits, and especially

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

814
538

Dr. Jakob Hurt (1839-1907) whose nationwide campaign for a systematic recording of folklore reached its peak in the 1880's and 1890's~ The result was 114,695 pages of folk poetry, tales, proverbs and music. Hurt gave his fieldworkers exact instructions for recording, the main enphasis being on authenticity. These measures of caution have made his collection the most valuable among the nineteenth century collections. Dr. Hurt is called the "King of Estonian Folklore," a title justly deserved. He published five volumes of folk poetry, two volumes of Vana Kannel ('The Old Harp'), 1876-86, and three volumes of Setukeste laulud ('The

914
217

Songs of the Setus'). His[1] other materials were deposited in the Finnish Literary Society at Helsinki until the Eesti Rahvaluule Arhiiv (Archive of Estonian Folklore) was founded at

[1][Jacob Hurt's-see -160- cat. 116, pp. 158-60-- Analyst]

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

814
217

Tartu in 1926, with Dr. O. Loorits as the director. Then the Hurt collection was transferred from Helsinki to Tartu, where it remains at the present time among other collections.

In the present century the recording of folklore continued, with modern scholarly methods generally used. The Archive's own collection grew rapidly through the diligent recording by students and other research workers. In 1932 folklore collections deposited in the ERA totaled 375,234 manuscript pages, the largest still being Hurt's collection. In 1939 the ERA's manuscript collection had grown to 585,448 pages. Publication of the collections began in 1935, and by the end of 1939 there were already eleven publications. World War II interrupted publication and from post-war times there are no data.

1:Indiana S. S-4, 5(1954-5)1955 RG4 Estonia RG4

538 translated or adapted from German. At the end of this period two Estonians, Pastor O. W. Masing (1763-1832) and Kristian Jaak Peterson [814] (1801-22) are among the writers. The energetic Estophile pastor J. H. Rosenplänter founded a periodical Beiträge zür genauern Kenntniss der ehstnischen Sprache, to which O. W. Masing was one of the most prolific contributors. Masing issued also the first Estonian weekly Maarahva Nädalaleht, ('Country Folk's Weekly') from 1821 to 1825, and proposed the letter õ which was adopted into the Estonian alphabet. K. J. Peterson, a student of theology at Tartu, was a very promising poet but died early in life, leaving only a small collection of poems and a diary. His poetry was far ahead of his time, free of didactic elements, Anacreontic and idyllic. G. Suits has called him the "first Young Estonian."

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

538 impressionistic and symbolistic short story writing. His work consists of a novel Felix Ormusson, which has as its main character an intellectual Bohemian; short stories such as Popi and Huhuu, Maailma lõpus ('At the end of the World') Kuldne rõngas ('Golden Ring') and others; an autobiographical novel Väike Illimar ('Little Illimar'); and monographs on Juhan Liiv, Eduard Vilde and the Eesti Kirjameeste Selts (Society of Estonian Literary Men).

Villem Ridala [Grünthal] (1885-1942) is a nature poet of the Estonian islands, and Ernst Enno (1871-1934) has written subtle Neo-Roman-

814 tic lyrics with elements of mysticism. J. Aavik cooperated with Noor-Eesti[1] mainly as a language innovator and translator of famous works in world literature into modern Estonian. These translations usually included a dictionary of his

[1] [see cat. 116, pp. -184- 181-182 -- Analyst]

814 coinages and other new words used in his translations.

538 A. H. Tammsaare (1878-1940) started as a naturalist with stories of rural life at the beginning of the present century, and continued as a Neo-Romanticist in the period of Noor-Eesti, writing some impressionistic stories about students, taking Estonian literature thus into the city.

The escape from reality into the world of phantasy, mysticism, and art for art's sake was challenged at the outbreak of the Russian revolution in 1917 by the Siuru group of young writers, and also by the Neo-Realists who had begun [776] their work after World War I. Siuru, in Estonian folklore, was the daughter of the God Taara, a bluebird, the symbol of restlessness and search for happiness. To the Siuru group

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

533 operas were composed on themes from Estonian history by E. Aav, A. Lemba, A. Verdo, and P. Ardna, who composed light operas and whose The Fishermaid became very popular.

The first original Estonian ballet, Kratt ('The Fortune Bringer'), by E. Tubin, is based on Estonian mythology motifs. It was performed with great success in 1944 at Tartu and Tallinn.

[814] Among Estonian publications in musicology H. Tampere's Eesti rahvaviiside antoloogia ('Anthology of Estonia Folk Tunes') and J. Zeiger's Eesti rahvaviisid ('Estonian Folk Tunes') are worthy of mention.

545 The singing festivals, held every five years at the Tallinn stadium, became more popular and better organized during the years of independence. The membership of participating choruses was about 20,000 and the audience

874 scientific work after the master's degree had been earned, plus the presentation of a printed dissertation to be defended at open session of the faculty. In the medical and veterinary faculties only a doctor's degree was granted.

814 874 One of the main aims of Tartu University was to cultivate an original Estonian science, to study the native country and its people, and to apply the results of these studies for the benefit of the people. The University under foreign rules had paid little attention to these problems.

Several new professor's chairs were established in such "national" sciences as the Finno-Ugric and Uralic languages, Estonian language and literature, the history of Estonia and other northern countries, folklore, ethnography, archaeology, etc.

000 There were 37 academic societies working

1 Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

814 There were 37 academic societies working under the direction of the University[1] including the Estonian Learned Society (established in 1938) and the Society of Natural Scientists (founded in 1853), and newer ones such as: the Academic Mother Tongue Society, the Archive of Estonian Language, the Academic Society of Literature, the Academic Historical Society, The Academic Folklore Society, the Archive of Folklore, etc., all of which carried out extensive research and publishing programs. Estonian dialects were recorded extensively, and Estonian folklore collections were among the largest in the world. Tremendous work was done toward the development of a scientific terminology in Estonian and an Estonian literary language. The research of the teaching staff and the doctoral dissertations were published in the University series called Acta et

1 [University of Tartu; -224- see cat. 116, pp. 219-23 -- Analyst]

l:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

814 Commentationes Universitatis Tartuensis, the number of volumes reaching 104 in 20 years.

The Estonian Academy of Sciences was founded in 1938, its aims being to promote the study of science, to coordinate all research in Estonia and with other research institutions, and to give awards and scholarships. The Academy had two sections--humanities and natural sciences--each with ten members, six in each section being nominated by the President of the Republic. The first nominated members in humanities were: E. Kant, O. Loorits, J. Mark, H. Sepp, G. Suits, J. Uluots; in natural sciences: H. Kaho, P. Kogerman, A. Paldrock, L. Puusepp, K. Schlossmann, E. Öpik--all outstanding scholars and professors at Tartu University. Plans were made for the publication of serial publications and a yearbook; however, the

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

●814 Estonian Academy of Sciences was short-lived--it was one of the numerous institutions and societies liquidated by Soviet occupation authorities in 1940.

177.
.87
871 Societ occupation meant an end to free and independent thinking in Estonian schools as well as in public life. Nowadays the youth of Soviet Estonia is being molded on the basis of five main principles: 1) education must be strictly anti-religious; 2) it must be based on Communist morality as opposed to the bourgeois or Western morality; 3) Soviet patriotism must be taught; 4) the Communist collectivist doctrine is to be expounded; and 5) a militant internationalism must be indoctrinated. The most important task of the Soviet school therefore appears now to be political indoctrination.

In the beginning, the Communists had plans

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

874 565 According to Soviet sources, the University had 2,700 students in 1949, over half of them women, and all of whom are selected on the basis of their social origin, the "bourgeois nationalists" being deprived of a higher education.

• 814 The Academy of Arts and Sciences of the Estonian SSR was established in 1946 and is now the leader of all scientific research in the Estonian SSR. In 1949 there were 12 research institutes within the Academy. All other academic research societies have been liquidated and their properties turned over to the Academy.

SOURCES

113 Blumfeldt, Evald. The University of Tartu. An Historical Survey. Apophoreta Tartuensia. Stockholm, 1949.

Eesti, Teatmeteos. [Estonia, a Reference Book.]